

EFHA International Conference 2019

Fashion and the Politics of Heritage

*London College of Fashion, University of the Arts London
8-9 November 2019*

FRIDAY, 8 November

- 14.00 - 14.30** *Registration*
- 14.30 - 14.35** Welcome and presentation of the European Fashion Heritage Association, **Marco Rendina**, EFHA Managing Director
- 14.35 - 14.40** Welcome from the host, Professor **Felicity Colman**, Associate Dean of Research, London College of Fashion, UAL
- 14.40 - 14.45** Intro to the conference Dr **Djurdja Bartlett**, Transnational Fashion Hub, London College of Fashion, UAL

Section I – Questioning Heritage and Fashion

- 14,45 - 15,05** **Adelheid Rasche** / Germanisches Nationalmuseum Nuremberg
Fashion or Heritage – between now and yesterday. An introduction
- 15,05 - 15,25** **Waleria Dorogova** / Academy of Fine Arts Vienna
The cult of fashion heritage – a self-serving endeavour?
- 15,25 - 15,45** **Antoine Bucher** / The New School - Parsons Paris
When is Fashion Heritage?
- 15,45 - 16,05** **Marie Riegels Melchior** / University of Copenhagen
Keyword ‘Fashion’: Understanding Digital Fashion Heritagization in the Case of Europeana Fashion and the Google Cultural Institute’s We Wear Culture
- 16,05 – 16,30** DISCUSSION – Chair **Djurdja Bartlett** / London College of Fashion, UAL
- 16,30 - 16,50** *Coffee break*

Section II – Fashion, Heritage and National Identities

- 16,50 - 17,20** **Keynote Speech**
Rhonda Garelick / The New School - Parsons New York
Channelling Mademoiselle. Karl Lagerfeld, Coco Chanel, and the Ghost of History
- 17,20 - 17,40** **Simona Segre** / Università di Bologna
Biki. French Visions for Italian Fashion



17,40 - 18,00 **Manuela Soldi** / Università Iuav di Venezia
Fashion and Identity. Rosa Genoni and her Fight for an Italian Fashion

18,00 - 18,30 DISCUSSION – Chair **Marco Pecorari** / The New School - Parsons Paris

18,30 - 19,30 Drinks Reception London College of Fashion

SATURDAY, 9 November

10.00 - 10,30 Registration

Section III – Working with heritage / Tales From the Fashion Archive

10,30 - 10,50 **Soizic Pfaff** / Christian Dior
The Archives Department to Dior Heritage

10,50 - 11,10 **Matteo Ferrario** / Ermenegildo Zegna
Casa Zegna: home of the brand heritage

11,10 - 11,30 **Dolce Cioffo** / Vivienne Westwood
Archiving (at) Vivienne Westwood

11,30 - 11,50 **Luca Missoni** / Missoni
Archivio Missoni. Back to the Future

11,50 - 12,20 DISCUSSION – Chair **Marta Franceschini** / EFHA

12,20 - 13,20 *Lunch Break*

Section IV – Working with heritage / the Museum Perspective

13,20 - 13,50 **Keynote Speech**
Julia Petrov / Royal Alberta Museum
Dressing the Nation: Establishing and Exhibiting European Fashion Collections for Pride and Power

13,50 - 14,10 **Daan van Dartel** / National Museum Wereldculturen Amsterdam
On Diversity, Transcultural Dynamics...

14,10 - 14,30 **Ninke Bloemberg** / Centraal Museum Utrecht
...and Cultural Dialogue

14,30 - 14,50 **Bethan Bide** / University of Leeds and **Lucie Whitmore** / Museum of London
Reframing stories of Jewish fashion makers in museum collections

14,50 - 15,20 DISCUSSION – Chair **Karolien De Clippel** / ModeMuseum Hasselt

15,20 - 15,40 *Coffee Break*



Section V – Queering Grounds / Queer Heritage between Academia and the Museum

- 15,40 - 16,00** **Jeffrey Horsley** / London College of Fashion
Exhibiting Biography: Queering the Exhibition
- 16,00 - 16,20** **Fabio Cleto** / Università degli studi di Bergamo
Camp, Unlimited.: Heterodox Elitism and the Integrated Spectacles
- 16,20 - 16,40** **Eleanor Jones** / King's College
Queer British Art, 1861-1967
- 16,40 – 17,00** DISCUSSION – Chair **Gabriele Monti** / Università luav di Venezia
- 17,00 – 17,20** CLOSING REMARKS by EFHA Scientific Committee, composed by **Adelheid Rasche**, Germanisches Nationalmuseum, **Djurdja Bartlett**, London College of Fashion, UAL; **Karolien De Clippel**, Modemuseum Hasselt; **Gabriele Monti**, Università luav di Venezia; **Marco Pecorari**, The New School - Parsons Paris; **Federica Rossi**, Museo della calzatura - Villa Foscari Rossi
- 17,20 - 17,30** Goodbye and closing of the conference, **Marco Rendina**, EFHA

**The conference is organized in collaboration with:

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ABSTRACTS

Adelheid Rasche, Germanisches Nationalmuseum

Fashion or Heritage – between now and yesterday. An introduction

Nowadays the concept of heritage in fashion is internationally established and accepted. Not only museums, archives and libraries are aware of the importance of preserving, exhibiting and publishing objects linked to the sartorial production of past times. The keyword “Heritage” is also largely used as a successful marketing tool for fashion brands and tends to become an irritating and sometimes annoying labeling. The presentation will discuss different contemporary and historical definitions of heritage at large, showing the challenges EFHA faces in sharing digital heritage assets from more than 40 institutions coming from 14 countries.

Waleria Dorogova, Academy of Fine Arts, Vienna

The cult of fashion heritage – a self-serving endeavour?

Whether regarded in a cultural or industrial setting, the commodification of material legacy tampers with our image of fashion's past. The concept of heritage infuses and enhances historical fact with a set of ennobling values, sometimes leading to a glamourised image of fashion patrimony. Heritage politics favour certain categories of source material while neglecting others, thereby exploiting preferred historical contexts. Under this premise, the paper analyses the role of heritage on the example of corporate identity strategies of early twentieth-century couture businesses in an effort to trace how their original claim of precedence, cultural value and identity is mirrored in their historicised and archival afterlife, in favour of myth and potentially at the expense of historical truth.

Antoine Bucher, The New School - Parsons Paris

When is Fashion Heritage?

Today the discourse about cultural heritage and local patrimony is at the centre of a variety of public and private activities about design and fashion. While the organization of events such as “Le Journées Européene du Patrimoine” are including fashion houses and ateliers, the concept of ‘heritage’ has been recently employed in new, and sometimes controversial manner, by private and public institutions. In this sense, UNESCO is not only representing an institution setting values and criteria for a definition of tangible and intangible heritage, but it has begun today to rethink the boundaries and responsibilities about what it has been defined as ‘heritage in progress’. This paper will address terminological issues in relation to few historical and contemporary cases within fashion brands and fashion related cultural institutions in France. Drawing on some theories from Heritage Studies, the aim is to debate the various criteria of definitions of heritage and put them in dialogue with self-proclaimed heritage projects in – and about – fashion. This paper will be also the occasion to explore some proposals developed within the pedagogical activities at Parsons Paris and the challenges of teaching heritage studies in relation to fashion.



Dr. Marie Riegels Melchior, University of Copenhagen.

Keyword 'Fashion': Understanding Digital Fashion Heritagization in the Case of Europeana Fashion and the Google Cultural Institute's We Wear Culture

The presentation explores the contemporary heritagization of fashion on the online platforms Europeana Fashion (launched in 2015) and Google Cultural Institute's We Wear Culture (launched in 2019). This will be done by trying to answer the foundational questions of: 1) How fashion is performed on-line? 2) Why the topic of fashion has been chosen by two of the largest international cultural heritage digitization platforms? 3) Why is it that these platforms care so much about the digital preservation and communication of fashion? 4) What impact does fashion have on these kinds of digitization platforms for the heritagization of culture? This presentation argues that the digital heritagization of fashion first-of-all confirms the perception of fashion as an elitist phenomenon. Fashion is portrayed as aspirational, and not based on how people might create fashion through their own ways of dressing. Furthermore, it argues that fashion is enacted online by authoritative narratives formulated by mainly museums, commercial fashion houses or other legitimized authors, creating an atmosphere that adds value to the objects represented digitally. Sharing fashion heritage online should lead to an extended caring for fashion, as appears to be the common goal of digitization projects (the "sharing is caring" approach); however, the heritagization of fashion is based on a selective care of the branded and exclusive fashion. The everyday fashions performed by what people wear are still not represented by the online master-memory platforms like Europeana and Google.

Rhonda Garelick, Parsons School of Design/The New School in New York

Channelling Mademoiselle. Karl Lagerfeld, Coco Chanel, and the Ghost of History

When Karl Lagerfeld took over the Maison Chanel in 1983, the iconic brand was foundering. Once the epitome of French glamor, history, and feminine luxury, the house had fallen in prestige and relevance. But Lagerfeld, who had never met Coco Chanel, undertook to revive the brand via an astonishing re-interpretation (a "channelling" he said) of its founder's persona, its iconography, and especially its relationship to French-ness - *patrimoine culturel*. The result was a decades-long meditation on nationality, personality, style, and gender. A commentary on how history and politics gets filtered through apparently conflicting myths of nationhood and individualism.

Simona Segre Reinach, University of Bologna

Biki. French Visions for Italian Fashion.

The presentation narrates a piece of Milanese, Italian and international fashion history through the life and work of one of its most interesting protagonists, Elvira Leonardi Bouyeure, known as Biki the 'dressmaker of Maria Callas'. Active from the 1930s until the debut of the fabulous prêt à porter season of designers in the 1980s, Biki was rooted in her time and in her beloved city, Milan, but also projected towards the future and devoted, not without ambivalence, to Paris fashion. More than the celebration of a character or the nostalgic evocation of an era, the presentation offers an analysis of Biki's contribution to the making of Italian fashion. The research, based on the study of Biki's archive, aims to contribute to the historicization of Italian fashion.



Manuela Soldi, Università Iuav di Venezia

Fashion and Identity. Rosa Genoni and her Fight for an Italian Fashion

Rosa Genoni was born in Tirano (SO), in the Alps, in 1867 and died in Milan in 1954. She was a dressmaker, a designer, a teacher, maybe the first Italian teacher of History of Fashion. But she was also a writer and an activist. As a real fighter, she battled for women's rights and for peace during all her life. Her proposal of Italian Fashion during the International Exhibition of 1906 in Milan is famous, but her complex character is not so well-known. Her memory was connected to her archive; from the study of these documents - the first carried out together with Soprintendenza archivistica della Lombardia (regional archive authority) and the State Archive of Milan – it was possible to reconstruct Genoni's action in the field of fashion, strictly connected to the promotion of national cultural heritage and of Italian identity, and also to the development of the Italian feminist movement. Genoni imagined a fashion system based on a qualified working-class training and on the promotion of historical collections of textiles, working hard to allow women to express themselves into a sexist society.

Soizic Pfaff, Christian Dior

From the Archives Department to Dior Heritage

The archives department was created in 1987, following an exhibition organized for the fortieth anniversary of Dior at the Musée des Arts Décoratifs in Paris. Named *Hommage to Christian Dior, 1947-1957*, the exhibition marked the first-ever retrospective of the couturier's work. It featured one hundred and fifty-four looks, and more than three hundred documents. This is how the archives collection began to take shape. The archives, which today encompass twenty five thousand pieces of accessories and clothing, are in constant evolution, growing through acquisitions, testimonies, donations, and the addition of the latest collections. There are also tens of thousands of digitized documents: sketches, collections plans, press releases and newspaper clippings, along with photos of each creation held. In addition to Dior Heritage's own textile archive, an inventory has been carried across private collections and museums around the world and is also digitized in this database. These archives represent an inexhaustible source of inspiration and are frequently consulted by the house's creative directors and their studios. But the thousands of documents conserved also act as a resource for collaborators, coming from a variety of different professions. Designed as an open space, Dior Heritage also hosts researchers, writers and students who come to consult works in the library that have become almost unobtainable.

Matteo Ferrario, Ermenegildo Zegna

Casa Zegna: home of the brand heritage

Casa Zegna, part of Fondazione Zegna, is a historical archive and cultural center in Trivero, Northern Italy, where the original Wool Mill founded in 1910 still operates. In a 1930s building that was once the family's home, a new "archive-museum" concept has been developed. An extraordinary synthesis of history and experience, but at the same time a multi-purpose space that's always active, a crucible of new ideas where tradition merges with transformation. Trivero is also the starting point to explore Oasi Zegna, an "open-air laboratory" of over 100 km² reflecting the "green thought" of Ermenegildo Zegna and focusing on the relationships between people, mountain culture and nature.



Dolce Cioffo, Vivienne Westwood

Archiving (at) Vivienne Westwood

The concept of heritage, which mainly falls into the theoretical domain, has acquired a lot of practical meaning working several years into a fashion brand archive. Vivienne Westwood has based her design process on reworking specific historical heritages in its symbols and semantics. Also, since Vivienne Westwood has devoted the last years of her life and career to social and political activism, her archive has obviously acquired political meaning and has been used as tool of campaigning. This presentation seeks to explore fashion archives through a different perspective which is their practical use. In what ways a fashion brand's heritage is exploited and to produce what sort of values. The structure of fashion brands' archives as opposed to museum/galleries' archives is examined as well.

Luca Missoni, Missoni Archive

Archivio Missoni. Back to the Future

In 1978 the Missonis' celebrate their 25 years of work with a retrospective exhibition at the Rotonda della Besana in Milan and at the Whitney Museum of American Art in New York. That's when the history of the archive begins, as a result of the awareness of the importance of collecting not only the garments but also all the items connected with the creative process and media communication. In 1994, with the exhibition *MISSIONOLOGIA* for the Missoni's 40th anniversary, the Archive actually started getting more structured with the organization of the material in a chronological order and consequently a first system of digital archiving. In 2012, thanks to the participation to the Europeana Project, the archive is physically reorganized and its contents are digitalized and tagged. Now the Archive has evolved to a corporate instrument for Fashion and Design Research and Communication. The Missoni Archive consists of about 20,000 pieces from the Missoni men's and women's collections; plus a myriad of accessories, fabric swatches; editorials, books, photographs and videos. It also preserves and promotes the artistic work of Ottavio Missoni (tapestries and original drawings and studies) through a Foundation born in 2008 to preserve the identity and language of the brand, as part of the Italian Fashion and Cultural heritage, favoring relations with museums, fashion and design schools, professional institutes and universities.

Julia Petrov, Royal Alberta Museum, Canada

Dressing the Nation: Establishing and Exhibiting European Fashion Collections for Pride and Power

The presentation explores the concept of nation-building in European fashion collections and exhibitions, focusing on the importance of Exhibitions/Expositions and cultural/economic competition as being motivational factors for the establishment of many dress collections and displays. While collections of folk dress and displays of innovations in industrial design initially came to prominence in an era of colonial mercantilism, exhibitions of national style continued to be common even after the classical age of nation-building was over. Can a country be said to have a national sartorial style? Who are the target audiences for these national costume collections? What are the uses of national dress in a globalized world? This lecture will review the construction of national fashion heritage(s) in trade and cultural exchange from the nineteenth century to the present day.



Ninke Bloemberg, Centraal Museum Utrecht

On Diversity, Transcultural Dynamics...

The joint presentation analyses the ways two museums deal with issues of diversity. At the National Museum of World Cultures in the Netherlands, an overarching institution comprising four former ethnography museums, fashion is considered to be a tool or new lens to reframing the concept of this type of museums. Moving from ethnography to culture, the museum wants to question its colonial origins and look at new ways of presenting culture and its inherent transcultural dynamics. To make the change, the museum started acquiring fashion and reframing its existing collections. It staged an exhibition on fashion from Africa, deconstructing the idea of 'Africa' through altered notions of 'African Fashion', and recently organised an exhibition on cultural appropriation.

Daan van Dartel, Museum of World Cultures

...and Cultural Dialogue

To quote Harlem based fashion designer Dapper Dan: "Fashion is the most accessible art form and therefore an important supercharger." The Centraal Museum is over 180 years old and housed in an old cloister. Enough ingredients to continue our predominant West European gaze. Times change though and it is time to have a serious look at our blind spots, both in the way the museum creates its exhibitions as in the way it presents and creates its collection. In Autumn 2020 will take place a large exhibition (working title *Cultural dialogue*) addressing themes like: 'Representation & Inclusion', 'Hip-hop & streetwear', 'My cotton T-shirt' and 'Reflections', showing inspiring contemporary examples in the fashion world.

Bethan Bide, University of Leeds & Lucie Whitmore, Museum of London

Reframing stories of Jewish fashion makers in museum collections

This paper will introduce a new research project into Jewish fashion makers in 20th century London, focusing on the motivation, benefits and potential outcomes of the study, particularly with regard to museum practice. The tropes of the Jewish rag trade, tailor, and pedlar are well known, but little has been done to re-frame the narratives of Jewish contributions to the British fashion market. This paper will begin by outlining the gap in knowledge that has resulted from these pervasive, sometimes anti-Semitic stereotypes, and will discuss how this project seeks to rectify this through identifying the impact of the Jewish community on the fashion industry. This intervention is necessary because existing knowledge gaps have resulted in a lack of documentation of Jewish fashion businesses, something that is evident within museum dress collections, where Jewish provenance is often lacking or overlooked. This paper will use two case studies from the Museum of London collection – garments made by bespoke-dressmaker Peggy Lewis and wholesale-manufacturer Marcus Ltd – to indicate the wider contribution made by Jewish fashion businesses in Britain. These case studies will demonstrate how the contextualisation of existing museum objects through archival research has the potential to uncover the influence of Jewish people across different sectors of British fashion. By de-framing the stereotypes of the Jewish fashion industry, this paper will show the potential of this research project to reveal and reattribute Jewish stories within museum collections. It will finish by discussing how this type of research could be shared across institutions and incorporated into museum practices to diversify and de-frame existing museum collections.



Jeffrey Horsley, London College of Fashion, UAL

Exhibiting Biography: Queering the Exhibition

This paper draws on practice-based research that contributed to the development of presentation strategies for the exhibition *Gluck: Art & Identity* staged at Brighton Museum & Art Gallery in 2017. The exhibition was part of the Museum's programme to commemorate the anniversary of the decriminalisation of homosexuality in England and Wales in 1967 and focussed on the work and dressed identity of the British artist Gluck who, assigned female gender at birth, dressed in masculine clothes throughout adult life. Informed by research into the relationship between objects, exhibitions and biographies, this paper will explore how Gluck's 'queerness' was interpreted and communicated through the presentation of material from the Gluck archive and Brighton Museum collection.

Fabio Cleto, Università degli studi di Bergamo

Camp, Unlimited.: Heterodox Elitism and the Integrated Spectacles

In the first half of the twentieth century, 'camp' – that signpost of pre-Stonewall queerness – was largely the province of unorthodox sexualities, vagrant identity formations and the Anglophone underworld. Its intertwining with the pop revolution of the mid-Sixties made it the key cipher of an exhilarating hip-and-hyped era, lending its twisted contours to processes of mass consumption and transnational recognition, which are still distinctly active today. Half a century after Susan Sontag divulged camp's secret among middle-upper class liberals, celebrating the failure of institutional canons of good / bad taste and allegedly depriving camp of its elitist *raison d'être*, camp has dramatically widened its presence beyond its traditional settings. It is, as it were, now to be found in all latitudes of today's politics and poetics of cultural identity – and in copious quantities, too –, also starring as the super-glittery theme of the 2019 New York Met Gala. And yet, such impressive availability brings forth the critical issue of the complex, insubstantial, and somehow subversive framing involved by camp itself: is this 'camp' really camp, after all? How does camp integrate into today's economy of culture? Where would an expedition to 'camp unlimited' bring us today, as we have well dwelt into the twenty-first century? And what exactly would such a journey reveal about the status, rites and power structures of contemporary culture?

Eleanor Jones, King's College

Queer British Art, 1861-1967

Queer British Art 1861-1967 (Tate Britain, 5 April - 1 October 2017) was the first exhibition of its kind dedicated to queer art in Britain. It explored the relationship between the arts, sexuality and gender identity from 1861, when the death penalty was abolished for buggery, to 1967, the year of the partial decriminalisation of homosexuality. The objects and artworks on display had diverse connections to queer experiences, cultures and perspectives across this period and the show encompassed a wide range of different media. Objects on display included, for example, Noel Coward's monogrammed dressing gown; David Hockney's *Life Painting For a Diploma*; the door of Oscar Wilde's prison cell and a wig from a female impersonation act of the 1920s. In this presentation, Eleanor Jones will discuss Tate's curation processes and approaches to this eclectic material and consider some of the questions arising out of this ground-breaking exhibition and its legacy.

BIOGRAPHIES



Bethan Bide is a fashion historian interested in sartorial biographies, fashion cities, and the role of fashion in museums. She is currently lecturer in Design and Cultural Theory at the University of Leeds. Bethan was awarded her PhD in 2017 for a thesis entitled *Austerity Fashion: Rebuilding London Fashion after the Second World War*. This project was jointly supervised by Royal Holloway, University of London, and the Museum of London. She holds an MA from the London College of Fashion, a BA from the University of Cambridge, and previously worked making comedy programmes for BBC Radio.

Ninke Bloemberg works as a fashion curator at the Centraal Museum in Utrecht (The Netherlands) since 2009. Previously she was involved at the Rijksmuseum (*Fashion DNA* and *Accessorize*) and the Gemeentemuseum in The Hague (*The Ideal Man*), among other fashion institutions. She curated several exhibitions, such as *HAIR! Human Hair in Fashion and Art* (2016), *Blue Jeans, 350 years of denim* (2013), *Iris van Herpen: The New Craftmanship* (2011) and recently *Jan Taminiau: Reflections* (2018) and *Duran Lantink: Old Stock* (2019). She is involved in online platforms like *modemuze.nl*, she is treasurer of ICOM Costume, board member of New Order of Fashion, board member of M-ODE Foundation, among other activities. At the moment she is preparing two large fashion exhibitions for autumn 2020.

Antoine Bucher graduated from the University of Lille and from the Institut d'Etudes Politiques de Paris where he grew an interest in a multifaceted approach of fashion including history, sociology, economics, literature and art history. In 2005, he founded *Diktats* with Nicolas Montagne. a bookstore specialized in rare books and documents related to fashion from the 16th century to the 20th century. As the manager of *Diktats*, Antoine Bucher has been working with international museums and libraries, private collectors and heritage departments of luxury brands for more than a decade. Antoine Bucher and Nicolas Montagne have published three thematic *Diktats* catalogues: *Paul Poiret* (2006), *Sous la coupe des femmes, the great ladies of fashion, from Rose Bertin to Rei Kawakubo* (2013), *Under Pressure, three centuries of French fashion engravings* (2018). Antoine Bucher's research addresses a wide range of subjects related to the history of fashion focusing on written and visual sources.

Fabio Cleto teaches Cultural History at the University of Bergamo (Italy). His main research interests are visual and mass culture, the politics of representation, subjection and subversion. He both authored and edited books on camp and queerness (*Camp: Queer Aesthetics and the Performing Subject*, 1999; *Per una definizione del discorso camp*, 2006; *PopCamp*, 2 vols., 2008) on nineteenth-century cultural dissidence (*Percorsi del dissenso nel secondo Ottocento britannico*, 2001), on the cultural economy of obscenity (*Fuori scena. Gli Anni Zero e l'economia culturale dell'osceno*, 2014) and on time in serial narrative (*Tempo di serie. La temporalità nella narrazione seriale*, 2018). His latest work inspired *Camp: Notes on Fashion*, the Costume Institute exhibition held at the Metropolitan Museum of Art in 2019.

Dolce Cioffo has joined fashion from quite a solid academic background, after a BA Degree in Classics from Cambridge and a MA in Fashion Curation at London College of Fashion. She is currently the Archive and Special Project Manager at Vivienne Westwood. Her range of responsibility varies from archiving to exhibition making, to special events such as shows, campaigns and internal shoots. Vivienne Westwood Archive is at the upfront in the promotion of the brand's heritage in line with Dame Vivienne ethics and philosophy.



Since 2015, **Daan van Dartel** is curator of fashion and popular culture in the National Museum of World Cultures, which comprises four anthropological museums in the Netherlands. Daan tries to look at fashion and fashion theory to reactivate the originally colonial collections and to redefine the meaning of anthropology museums and collections in today's global society. What new insights can fashion bring? Daan is currently working on a new collections policy to address this issue and has curated different exhibitions on fashion or with fashion, such as *Body Art* (2015), *Fashion Cities Africa I and II* (2016/2019), *World of Feathers* (2017), *Things That Matter/Cultural Appropriation* (2018), *Cool Japan* (2018-2019) and the upcoming *What a Genderful World* (2019-2020). She is writing on Surinamese dress style kotomisi as fashion and on recent acquisitions, such as the work of Karim Adduchi. She is also involved in online platform Modemuze.

Waleria Dorogova is a historian and Ph.D. candidate at the University of Bonn, where she studied Art History and Archaeology. She works currently at the Austrian Center for Fashion Research at the Academy of Fine Arts Vienna. Previously she was curator of the Goldsmiths Textile Collection. Her research centers around early twentieth-century haute couture, Russian diaspora in Paris fashion and international relations in fashion. The subject of her dissertation is the history of the Franco-American fashion house Boué Sœurs (1897-1957).

In the role of Social Impact Project Manager at Ermenegildo Zegna Group, **Matteo Ferrario** has the responsibility to enhance the visibility of social impact initiatives ensuring the implementation of a communication strategy and the operational delivery of CSR projects. Under this umbrella, the coordination of Casa Zegna represents a crossroad between ethics and aesthetics management, building on the strong brand heritage of the Zegna Group.

Rhonda Garelick is Dean of the School of Art, Design, History and Theory at Parsons School of Design/The New School in New York. Her authored books – *Mademoiselle: Coco Chanel and the Pulse of History* (Random House, 2014), *Electric Salome: Loie Fuller's Performance of Modernism* (Princeton University Press, 2007) and *Rising Star: Dandyism, Gender, and Performance in the Fin de Siècle* (Princeton University Press, 1998) – have been widely reviewed and won prestigious awards. *Mademoiselle* sold after a six-house bidding war, spent three months on the New York Times top ten bestseller list in 'Fashion and Style', and was listed in 'Notable Paperbacks' by the New York Times Book Review. Garelick's column 'Reading the Signs', about culture, fashion, politics, and feminism, appears regularly in New York Magazine's *The Cut*. She also contributes cultural criticism often to the New York Times, Los Angeles Times, Wall Street Journal, Salon, Hyperallergic and other venues.

Dr **Jeffrey Horsley** originally trained in theatre design completing a BA (Hons) Drama at Manchester University and a PG Diploma Theatre Design at Croydon College. Subsequently, Horsley worked as Curator: Exhibitions at Manchester Art Gallery and Head of Exhibitions at Manchester Museum. He returned to education, studying MA Fashion at Manchester Metropolitan University which led to a PhD, completed in 2012, at London College of Fashion. Horsley has been Post-Doctoral Research Fellow, Centre for Fashion Curation, LCF, since 2015 where his research interests focus on the history of fashion exhibitions, experimental approaches to exhibiting fashion and fashion, exhibitions and biography. He is also Course Leader, MA Fashion Curation, LCF. Recent exhibitions include: *Present Imperfect: Disorderly Apparel Reconfigured*



(2017) with Amy de la Haye, Fashion Space Gallery at LCF; *Gluck: Art and Identity* (2017) with Martin Pel and Amy de la Haye at Brighton Museum; *Conscious Contemporary Craft: Connecting Communities Fondazione Zegna / San Patrignano and Making for Change*, a site-specific installation for *State of Fashion 2018* (2018), Arnhem, The Netherlands.

Eleanor Jones is an AHRC-funded PhD candidate at King's College London and Tate. Her thesis, 'Bloomsbury and Beyond' (submitted), centres on marginal modernisms and identities in British art, c. 1920-1960, with a focus on painters Duncan Grant and Edward Burra, photographers Barbara Ker-Seymer and Angus McBean, and performers Berto Pasuka and Jimmie Daniels. In 2016, Eleanor completed a research fellowship at the Yale Center for British Art in New Haven, CT, and she has worked as a curatorial assistant at Tate Britain and a research assistant at the Wellcome Trust.

Luca Missoni is the Artistic Director of the Missoni Archive. He is developing it into a communication and research tool to valorize the Brand Heritage. Tai and Rosita Missoni's second-born, he grew up artistically in the workshops of the factory. By the end of the 1970s he began working full time for the family company developing knitwear design, sparking interactions between technical advancements and the creative process: "I love discovering new potentials without compromising production, going beyond the results originally intended for a particular mechanism, to apply the art of our craftsmanship to the very outmost." Formerly the creative director of the Menswear and Sport Collections, since 2007 he dedicated his efforts to structure the archival material the family had been accumulating over more than 50 years of creative work in the fashion and design industry. He conceived and curated exhibitions as *MISSONOLOGIA* in Florence and in Milan (1994), *Missoni Story* in Gallarate (1995), *OPERA* in Tokyo (1996), *Caleidoscopio Missoni* in Gorizia (2006), *Taller Missoni* in Madrid (2009), *Workshop Missoni* in London (2009), *Ottavio Missoni. Il Genio del Colore* in Slovenia and Croatia (2012), *MISSONI, L'ARTE, IL COLORE* in Gallarate (2015) and in London (2016), *Marc Chagall - Ottavio Missoni, Sogno e Colore in Noto* (2017).

Dr **Julia Petrov** is Curator of Daily Life and Leisure at the Royal Alberta Museum in Edmonton, Canada, where she oversees the collection and interpretation of a large variety of social history objects. She is also adjunct academic staff in the Department of Human Ecology at the University of Alberta, where she supervises graduate students and teaches courses on material culture and fashion history. Dr Petrov has published widely on fashion and museology since 2007, most recently completing a monograph about the development of fashion curation in England and North America, called *Fashion, History, Museums: Inventing the Display of Dress* (Bloomsbury 2019).

Soizic Pfaff has worked for Christian Dior for more than 40 years, beginning at the Licence Department then at the studies on products for the marketing department, she started to focus on the heritage of Christian Dior in 1996. She is now Director of Dior Heritage and oversees an entire team in collecting and conserving a full archive, including several thousand dresses, accessories, sketches, photography, digital archives, ephemerae, and more. This archival department focuses on preserving the history of the Haute Couture house through continued research, offering historical inspiration for the design studios and providing loans for exhibitions around the world.

Since 2017, **Adelheid Rasche** is senior curator for textiles, dress and jewelry at the Germanisches Nationalmuseum in Nuremberg, Germany. From 1990 to 2016 she was



head of the Lipperheide Costume Library at the National Museums in Berlin, a rare book and graphic art collection on the cultural history of dress and related fields. She has curated numerous internationally remarked exhibitions and published widely in books and scientific journals. Adelheid Rasche holds a Ph.D. in Art History, Romance Philology, French Music History and Philosophy. Research focus: European dress history 1700 – 2000, Fashion prints and photography, Jewelry history.

Dr. **Marie Riegels Melchior** is an Associate Professor in European Ethnology at The Saxo Institute, University of Copenhagen (UCPH). Marie's main research areas are twentieth- century Danish fashion and design history and contemporary musealization and heritagization processes. Recent and current studies include exploring how the European Union narrates modern European history in the recently opened *House of European History* (2017), the practice of fashion curation, and fashion digital memory.

Simona Segre Reinach is Associate Professor of Fashion Studies at the University of Bologna. She co-edited a book on *Fashion in Multiple Chinas. Chinese Styles in the Transglobal Landscape*, I.B. Tauris/Bloomsbury, 2018, as well as a book titled *The Size Effect. A Journey into Design, Fashion and Media*, Mimesis International, 2018. Segre Reinach is co-author of *Exhibit! Showcasing Fashion: Exhibition Spaces and Brand Spaces*, Mondadori Pearson, 2017. Her latest book *Biki. French Visions for Italian Fashion* is published in English and Italian by Rizzoli, 2019. Segre Reinach recently organized the exhibition *Jungle: The Animal Imagery in Fashion*.

Manuela Soldi gained her PhD in Art History at University of Parma and is now research fellow at IUAV University in Venice, where she is researching on Bottega Veneta's archive. She is an archivist and teacher of Archival Management at Santa Giulia Academy in Brescia. Her research interests are in History of Fashion and Handicraft. In spring 2019 she published the volume *Rosa Genoni. Moda e politica: una prospettiva femminista fra '800 e '900*.

Lucie Whitmore is a fashion curator and historian with a particular interest in the relationship between fashion and war, and the capability of objects to tell stories of women's lives. She is Fashion Curator at the Museum of London, where she cares for a dress and textile collection spanning six centuries and 24,000 objects. In 2019 she completed her PhD at the University of Glasgow. Her thesis was titled *Fashion Narratives of the First World War* and explored the impact of the First World War on women's fashion in Britain. She is co-founder of *War Through Other Stuff*, a society dedicated to exploring the non-military history of war.